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INDIAN JEWELLERY,

BY

COLONEL T. H. HENDLEY, C.I.E.

THE PANJAB AND ADJACENT COUNTRIES AND PROVINCES.

Illustrated by

Two Page Plates in Colours

and

Eleven Page Plates in Monochrome

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

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In this exhaustive work an endeavour has been made to cover the whole known field of early carpet manufacture. The text (by Colonel T. H. Hendley, C.I.E.) is decorated in a style worthy of the charming designs illustrated; each page being surrounded with a beautiful 16th century Persian border in eight colours and gold. His Highness the Maharaja of Jaipur, with his well-known liberality, readily consented to allow his collection of old Persian and other carpets to be photographed specially for this work. From these carpets full-size patterns of the details, in colour of originals, have been prepared by Jaipur artists, also large "keys" showing the planning of the details in forming the schemes of design. In all cases the designs are on a large scale suitable for technical work. The best carpets and rugs now in the Indian and Persian Sections of the Victoria and Albert Museum have been photographed, including the beautiful Ardabil carpet* (see press notice).

* This carpet measures 34 feet by 17 feet 6 inches, and contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. One-fourth of the carpet has been photographically reduced to half scale of original, and has been printed in the colours of the original to form 10 double plates (30 by 20 inches), and may also be obtained flat for mounting on linen, about 8 feet 6 inches by 4 feet 4½ inches, for Museums, Schools, and other educational or industrial purposes. The price of this part, or separate set of plates 101-125, for framing, is £3 net.

NOTE ON PERSIAN CARPETS. [*Daily Telegraph.*]

In the Indian section of the South Kensington Museum is now exhibited one of the most splendid examples of the product of the Persian loom that have ever been seen in Europe. This is the famous Ardabil or Ardebyl carpet, so-called from a Persian town in the province of Aderbaïdjan, which from time immemorial has been an emporium of merchandise, en route between Tiflis to Ispahan. Ardabil, which from the salubrity of its climate and the abundance of water which it enjoys has been called "the abode of felicity," is full of mosques and the tombs of exceptionally pious or otherwise renowned Mussalmans, and the famous carpet now on view is said to have been obtained from a mosque at Ardabil. It was not without difficulty that this wonderful piece of weaving was secured for South Kensington. The price demanded for it (£2,500)[1] exceeded that which the authorities of the Museum thought themselves justified to offer; but through the liberality of a number of gentlemen deeply interested in Oriental arts and crafts the sum which the Museum was prepared to give has been supplemented to an adequate amount. The carpet thus obtained for the nation measures 34 feet in length and 17 feet 6 inches in breadth, and an idea of the extreme fineness of its texture may be formed from the fact that it contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. The main design comprises a large central medallion in pale yellow, surrounded by cartouches of various colours, disposed on a dark blue ground diapered with floral tracery. Each of the corners is filled with a section of a large medallion surrounded by cartouches. The border is composed of long and circular panels alternating with lobed outlines on a brown ground covered with floral embellishments, while at the summit of the carpet is a panel bearing a devout inscription tending to the inference that the carpet was originally used as a veil or curtain for a porch, and that it was the work of the slave "of the Holy Place, Maksoud, of Kashan, in the year of Hegira 946," corresponding with our A.D. 1540. Now, Kashan, on the high road between Teheran and Ispahan, was founded by Zobeide, the favourite wife of the Caliph Haroun-al-Raschid. It has been destroyed once or twice by earthquakes, but is at present a flourishing town adorned by a palace for the Shah, many large and beautiful mosques, and a number of caravanserais and public baths. At Kashan numerous manufactories of carpets, shawls, brocades, and silk fabrics are still carried on; but in 1540, when Maksoud, the slave of "the Holy Place," executed this marvellous work, admirable alike for its fineness of texture, its beauty of colour and symmetry of design, Kashan, with the rest of Persia, was under the sway of the Sophi dynasty, and the town is alleged to have contained no fewer than a hundred and fifty thousand inhabitants.

It is only within recent years that any very accurate knowledge of Oriental carpets has been disseminated in this country. The ordinary buyer knows three classes, and only three, which he roughly distinguishes as Turkey, Indian, and Persian carpets. The expert is, of course, a good deal more exact in his classification; but even his knowledge is as yet vague and confused. Carpets, either of cotton, silk, or wool, have during many centuries been used in the Orient, from the South of India to European Turkey, for domestic use, for the prostration of the praying Muslim, and for occasions of State. The carpets employed by the ancients are thought to have been of the nature of tapestry, and to have been chiefly used as loose coverings for couches rather than for floors. True carpets appear to have been early employed in Persia, and those called Turkish were no doubt originally of Persian manufacture, and were gradually exported and at length imitated in Turkey. Kernanshaw in Persia has still a carpet manufacture producing rich, soft, and beautiful goods, the sale of which adds considerably to the wealth of the province; while true Persian carpets are also made at Meshed in the Turkoman country and in Khorassan, and are justly renowned for the exquisite beauty of the patterns and the durability of the colours, which are purely vegetable dyes, comprising, among others, a green which is very difficult to make; it is conjectured to be a subtle combination of saffron and indigo. There is likewise a famous carpet manufacture carried on at Feraboun, near Teheran. The finest of all Persian carpets were formerly made at Herat, and one produced in the Chahal Minar at Ispahan largely exceeded in size the dimensions of the wonderful fabric at South Kensington, inasmuch as its length was a hundred and forty feet and its width seventy feet. The majority of these exceptionally vast and gorgeous products of the loom were destined either for the adornment of Royal palaces or the glorification of the holy Kaaba, or some scarcely less venerated shrine. Sometimes the entire interior of a mosque, such as that at Meshed Ali, was hung with superb carpets; and the Mihrab or niche towards Mecca was always a favourite object for such ornamentation. Mats or rugs of a much less costly nature were spread on the floors. With respect to the ordinary Oriental carpets, they may be roughly divided into two classes, the floral and the geometrical; and the former is the design affected by the higher and Aryan races, the last being preferred by the lower and Turanian races.

The beautiful Persian carpet at South Kensington may, it is to be hoped, become a most valuable factor in technical art education in this country. Some humourist once said of a Turkish carpet that its pattern resembled nothing visible in the heavens above or in the earth beneath, or in the waters under the earth; and, to a slight extent, this hyperbolical disparagement is justifiable in the case of the Turkoman carpets for which Vambery saw the old woman tracing the pattern in sand. The girls employed in carpet-weaving would obviously prick or chalk down on the particular piece of textile fabric assigned to them so much of the pattern as they were expected to weave, and these hasty sketches might in many cases deviate from the original model. Scores of workers were often employed in as many cottages in making these detached portions, which, when sewn together, may have presented a slightly mixed appearance, the incongruity of which was at the same time happily modified by the predominant traditions of design and colour which had come down to the people from remote ages. The pattern of the Ardabil carpet seems to be one perfectly distinct and regular, and, even did it present some slight obscurities, the puzzle could be easily cleared up by a careful and minute analysis and dissection of the whole work by the aid of practical geometry and conventional botany. It is curious to learn that, at the very period when Maksoud of Kashan, the slave of the "Holy Place," was completing the Ardabil carpet the manufacture of these commodities was first introduced into England by one William Sheldon, under the direct patronage of Henry VIII. The manufacture, nevertheless, was for many years exclusively confined to its use as tapestry or arras for the decoration of walls. The apartments of the palaces of Queen Elizabeth were hung with the costliest products of the Flemish looms, but her Majesty had certainly no carpets on the floors of her presence chambers or her banqueting halls. The floors were simply laid with rushes. The Oriental custom has always been and still is to employ carpets as hangings for shrines and porches, as coverlets for couches, and as rugs lying loose on the floor; and this sensible system, which has been largely adopted among us since the extension of the trade in Oriental rugs, will, in all probability, be still further developed by the technical as well as by the æsthetic teaching of the splendid carpet at South Kensington.

[1] Bought for £2500, of which £750 was contributed by A. W. Franks, Esq., C.B., E. Steinkopff, Esq., William Morris, Esq., and J. E. Taylor, Esq.

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The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

By COLONEL T. H. HENDLEY, C.I.E.

PART V.

THE PANJAB AND ADJACENT COUNTRIES AND PROVINCES (*continued*).

The importance of the countries and provinces adjacent to the Panjab, and to the new frontier district which has been carved out of it, is shewn, not only by their immense extent, but by the close connection in ancient and modern times between the various races and religions of the people who inhabit them, as well as by their communication with territories which are still more remote, with many of which they, in their turn, have relationship. The Panjab alone has an area of 97,209 square miles, with a population of over twenty millions. The State of Kashmir and Jammu covers 30,900 square miles, and is inhabited by nearly three million people. The Khan of Khelat rules over 507,000 persons spread over 90,000 square miles; and His Majesty the Amir of Afghanistan, with its Dependencies, has a very mixed variety of subjects, estimated to number about five millions, and his territory is about 215,000 square miles in extent. Most of the people in the last-named States are Mohamedans, but the Kafirs are idolators. Besides Pathans, Afghans, Baluchis, and Ghilzais, there are Tajaks (Tadjiks) and aboriginals. In Kashmir there are many Hindus, and in the Tibetan Provinces, Buddhists. In Part IV. an attempt has been made to shew how great has been the influence of foreign invaders and nations on the Panjab, and how it has been felt as much in regard to jewellery as in more important questions. Climate in the more elevated regions, as well as in the valleys which are encircled by the huge mountainous portion of the world to which most of these countries belong, accounts, perhaps, more even than history, for the styles of dress and ornament which we find in them.

As already stated, the dress, at least in winter, leaves less of the body exposed than in the hot Indian plains, so that there is less of the person to display; but in addition to that cause there are other and even more potent reasons for concealment of wealth, especially in the case of women. Mohamedan females, for religious, but still more for tribal reasons, are more carefully guarded in most of these countries than elsewhere. The Afghan is usually regarded as the most jealous man in the world. This defect leads to murder and blood feuds. An Afghan proverb says there are three grounds for quarrel—Zan, Zar, Zamin—women, gold, and land, and of these the most potent is the first; hence the Zanana is perhaps more a prison in these countries than elsewhere, and even if females go beyond the walls of their homes, they are so enveloped in the folds of the long burka or veil, which covers head and body to the feet, with only two net-work openings in front of the eyes, that it is not worth while for the Afghan woman to wear many ornaments. Still, wherever there are women, there will be some love of jewellery for home use, and something is put on in this way in the form of capital. In the recent account of Afghanistan, by Angus Hamilton, however, we read that the present ruler believes that women have shewn too great a desire for display when they go out of doors, in consequence of which he issued orders in 1903 that the white burka or veil, which appears to have some fascinations and to have admitted of some openings for coquetry, shall not be worn by Mohamedan women, but one of a khaki or earth colour, Hindu females being compelled, moreover, to adopt a yellow or red colour for the same garment, and all other women a slaty hue.

In Kashmir proper more jewellery is said to be worn than in Kabul, but it is probable that much more is displayed in the former than formerly, as even the timorous inhabitants of the Happy Valley, as it is somewhat euphemistically called, have learned, under the publicity attending the presence of so many British visitors, to believe more in the safety of their possessions than they once did. Kashmir, in a past age, was inhabited by brave men; but the Moghul conquerors broke their spirit, and one of the measures by which they effected this end was, it is commonly believed, by compelling the men to wear the over-dress of women, the long cloak which so impedes their movements. Under this cloak a man does not wear many ornaments, and his women, partaking of his degradation, do not show much wealth of jewellery abroad. Surgeon-Major J. Ince, in his Kashmir Handbook, 1876, remarks that "In making jewellery the Kashmiris are very ingenious, and though their work has not that lightness so charming in that of Delhi, it has a peculiar style of its own which it were vain to imitate. In the plain gold they make every imaginable article of jewellery, charging at the rate of Rs.2 a tolah for the material and 2 annas in the rupee for workmanship; they sometimes introduce precious stones, principally opals, carbuncles, bloodstones, agates, and turquoises; all of these, however, it is best to avoid, unless the purchaser is a good judge, as at least three-fourths of those sold are clever imitations."

In "The Valley of Kashmir," by Mr. (now Sir) W. R. Lawrence, I.C.S., 1895, we have little reference to ornament, but he says that the Kashmir lapidaries import all their more valuable stones, such as agate, bloodstone, carnelian, cat's-eye, garnet, lapis-lazuli, onyx, opal, rock crystal, and turquoise, from Badakshan, Bokhara, and Yarkand. There are, however, certain local stones for ornaments and buttons. These stones are soft and are incapable of a high polish. "All Kashmiri women wear their hair in a peculiar arrangement of many plaits, in which black wool or silk is interwoven. Up to marriage these plaits are separate, but after marriage they are gathered together and fastened with a heavy tassel. One of the customs at marriages is the *gulimiut*, the giving of money and jewels. A Hindu boy of Kashmir has his ears pierced at the sixth month of his age. At his marriage he is decked with jewels and brave with heron's plumes. The girl wears jewels, and when her marriage is consummated discards her anklets. Her father gives her gold and silver jewellery. The only ones that need be mentioned are the dijharu, ear ornaments of pure gold, of the same mystic shape as the wegu, a figure traced on the ground at birth, and the chandanhar, a gold ornament worn round the neck, which, however, is always given to the bride by her father-in-law. Both are worn while the husband lives. The bridegroom receives from his father-in-law gold earrings and gold armlets, in addition to a sum of money. The silver work of Kashmir is extremely beautiful. The silversmith works with a hammer and chisel, and will faithfully copy any design which may be given to him." He is the jeweller of the country. The lapidaries of Srinagar possess very great skill, and are especially proficient as seal-cutters. On the whole, the references to jewellery are few and disappointing.

Captain Knight, 48th Regt., in his "Diary of a Pedestrian in Cashmere and Tibet," which was written in 1863, describes an entertainment at the palace of the Maharaja in Srinagar, where the chief was plainly dressed, and his turban without any ornament of any kind, in strong contrast to the rest of his court. His heir (aged eight years), had, however, three or four valuable necklaces, one being of pear-shaped emeralds of great size and beauty. He refers to the skill of the natives in engraving on stone and metal, some of whose performances would bear comparison with any European workmanship of a similar kind. He adds that they also work in filigree silver, charging about sixpence in every two shillings' worth of silver for their labour. He gives us three portraits of Kashmir women. He describes a dance at a small place in the Waka Valley. The nach girls were attired most picturesquely. "They all wore caps of some kind, either of a small close-fitting pattern, like a fez, or in the shape of a large and very ultra-Scotch cap, black, and very baggy; these were hung round with little silver ornaments, something in the shape of wine labels for decanters, but studded with turquoises; some of them, also, wore brooches, generally formed of three carnelians or turquoises in a row. The broad bands of turquoises, worn usually on the forehead, were for the time disrated from their post of honour and were suspended instead from the nape of the neck, over a square piece of stiff cloth, embroidered with strings of red beads. Round the shoulders and hanging low, in order to show off the turquoises, lumps of amber, and other family jewels, were the sheepskin cloaks, inseparable from Tibetan female costume. . . . . The ladies, in spite of their savage jewellery and rude manner, were much more womanly and respectable than their gaudy be-ringed and barefooted rivals in India."

Mrs. J. L. Bishop (Bird) in her "Among the Tibetans," has some account of a Kashmir Province, a part of Western Tibet. She observes that the Tibetans, of both sexes, about Leh wear many heavy ornaments. The hair of the women is dressed once a month in many much-greased plaits, fastened together at the back by a long tassel. The head-dress is a strip of cloth or leather, sewn over with large turquoises, carbuncles, and silver ornaments. This hangs in a point over the brow, broadens over the top of the head, and tapers as it reaches the waist behind. The ambition of every Tibetan girl is centred in this head gear. Hoops in the ears, necklaces, armlets, clasps, bangles of brass or silver, and various implements stuck in the girdle and depending upon it, complete a costume pre-eminent in ugliness. Leh is a great trade centre, and caravans arrive in it daily from Kashmir, the Panjab, and Afghanistan.

It appears that Afghan women, notwithstanding the difficulties in their way, are really very fond of jewellery, and so, to some extent, are the men. The latter have now been told to be content with signet rings. We may be sure, however, that sumptuary laws of this kind will not be very lasting in their application. They have never answered in Europe, even though the penalty, as in the case of those of the d'Estes in Ferrara, for breaches of their arbitrary rules on this important question, was even death.

Bellew, in his "Kashmir and Kashghar," remarks that the Khanate of Kashghar, in the time of the Arab conquest, was known as Little Bokhara, and, in that of the Chaghtaq rulers, as Moghulistan or Moghul-land, and in more recent times is familiar as Eastern or Chinese Turkistan or Turk-land. The population forms separate states or settlements, separated from each other by desert. There are thirteen such isolated settlements within the Kashghar territory, of which the largest is Yarkand, the seat of government under the Chinese. Another is

Aksu. Another Khutan, where are gold mines and jade quarries. Aksu is interesting to Indians, because it was the capital of Toghluc Taimur, of Chaghtaq descent, who moved from it to Kashghar. The Emir Taimur, or Tamerlane, directed five campaigns against the country, and conquered and beggared it, so that it has never recovered, but Aksu once more became the capital. Some interesting ornaments from this place are illustrated in this article.

These States finally came under the rule of Yakub Beg, the Atalik Ghazi, or "Champion of the Faith," and Dr. (afterwards Surgeon-General) Bellew accompanied a British mission to him. He passed through the Bhot (Western Tibet) country. The men, he says, wear rings of gold or silver wire, strung with beads of coral and green turquoise, in their ears, and a big boss of amber or agate suspended as a charm or amulet on their breasts. The Bhot female beauties were most fond of their head-dresses. "The hair, parted in the centre of the forehead, is plaited over the crown into two fillets, which are prolonged as lappets hanging down the back by means of braided wool adjuncts. The two fillets are united along the middle line by a mixed row of cowries, beads of red coral, agate, turquoise, malachite, and gold coins, according to the means of the wearer. These ornaments are sometimes seen studding the fillet so closely as to conceal the hair, and form a sort of plaited shield to the head. Amongst the wealthy they are of finer quality and look well, but as commonly seen they form a repulsive-looking medley, suggestive of torment to the wearer; for when once made up, they are seldom undone for months together, or maybe years. The side tresses are arranged in puffs over each ear, and kept in form by a patch of black fleece and braid, which covers the ears and temples, and looks somewhat like the blinkers of a coach horse; and hanging from the ears below their edges are strings of large beads of glass, or coral, or turquoise, etc. Besides these, the Bhot woman wears a necklace of similar ornaments and large wristlets of a single bit of white conch, and in addition a chatelaine which hangs from her girdle, and is loaded with white bosses of conch, or strung with cowries and beads of agate and turquoise; all conspicuous by their swinging against the dark ground of her frock." Furthermore, to please their lords, the comely ones add to their charms by smearing their cheeks and forehead with the juice and seeds of the ripe berry of the belladonna plant; the yellow seeds especially being arranged effectively so as to make the face appear as if sprinkled with grains of gold. I quote rather fully, because Dr. Bellew was a careful observer, and he introduces to us the use of new ornaments. Ladakh, where these people live, has been under Kashmir since 1834. In the time of one of the rulers of Yarkand, Ababak, a well was discovered, which contained so much treasure in jewels and money that he organised a systematic exploration of all the ancient ruins in his territory, notably of those from Khotan, and realised immense wealth in precious gems and metals. The greater part of this was afterwards plundered, but the most valuable were carried off by the cruel chief when he was himself driven from his country, and were thrown by him into the torrents of the Yurangcash and Caracash rivers, because he feared lest his possession of so much wealth would lead to his destruction. He was, indeed, tracked and slain. These remarks are interesting in connection with many previous notes in these papers. In the Yarkand bazár it was rare to see any rich ornaments of gold or silver, though, from the fact that embroidered veils studded with rubies and pearls on a border of gold fringe, gold and red coral ear-drops, and bracelets set with emeralds and turquoises, were for sale in the shops, it is fair to assume that ornaments were in use in the zananas, but in public they were certainly not the fashion. The jade trade was, however, encouraged under the Chinese, but the industry is now practically extinct. Dr. Bellew with difficulty procured some old articles of jade cut in the Indian style.

In his "From the Indus to the Tigris," published in 1879, Dr. Bellew says that "The highly organised and intricate system of European civilisation introduced into India, and now being consolidated within the limits of the British empire there, though not without its advantages, has hardly produced a shadow of effect on the bordering countries lying beyond the region of its control. . . . Cross the mountain barrier limiting the plains of India, and you pass at once from civilisation to barbarism, from order to anarchy, from security to danger, from justice to oppression." In the main this is still correct, at least until the sphere of Russian influence is reached, and in matters of dress and ornament the little change which he noticed is only in the direction of decadence, or in the addition of a few articles of inferior quality and taste.

Mr. A. S. Landor, in "In the Forbidden Land," 1898, refers to the neck hangings, made of musk-deer teeth, of the Shoka girls (Botiyas or Chandas). He illustrates some Shoka earrings, or little triangular plates from which hang chains ending in small discs with twice as many chains falling from them, and terminating with small plates toothed at the bottom. Also silver-wire earrings with a wire vertical bar ending in coral beads of Tibetan origin (pp. 112-113). Portraits of girls are given (p. 115), who wear the usual torque and strings of necklaces, with amulets, triangular plaques, or coins, and a head-band which helps to support the ear ornaments.

The Tibetan men, except the Lamas, who shave their heads, "wear a pigtail ornamented with a piece of cloth, in which it is sewn and passed through. Rings of ivory, bone, glass, metal or coral and malachite

ornaments are also common in Tibet for the same purpose, and are much valued by the natives. Men wear, passed through the lobe of the ear, an earring of malachite ornamentations, and often with an additional long pendant. It is usually of brass or silver, and occasionally of gold. More common than the silver earring is the brass or silver charm box, frequently containing a likeness of Buddha, which nearly every Tibetan carries slung round his neck." The women of certain Dakaits, or robbers, with whom he traded near the Manasarovar Lake, had their hair plaited into numberless little tresses, brought up and fastened in a graceful curve over the head, kept firm by a red turban. They wore large earrings of gold inlaid with malachite. At a Tibetan serai he met a number of Tibetan women who wore brooches, rings, and earrings of brass or silver inlaid with malachite, some of which he illustrates. For example, there is an earring with a little rhomboidal star. Some are set with malachite in pieces, or in a paste, as an oblong brooch with semi-circular projections. There is also a flat silver charm with engraved lotus and leaf ornament. He remarks the predisposition to the triangular, square and lozenge outline, with special inclination to geometrical patterns; which, he observes, is a tradition probably inherited from their Moghul ancestors.

At p. 7, Vol. II., is an illustration which shows clearly the plain ivory rings which enrich the pigtail of the Tibetan young man. Silver filigree work seems to be made only at Lhassa and Shigatze. The "head-dress of the Tibetan woman is curious, the hair being carefully parted in the middle, and plastered with melted butter over the scalp as far down as the ears; then it is plaited all round in innumerable little tresses, to which is fastened the Tchukti, three strips of heavy red and blue cloth joined together by cross bands ornamented with coral and malachite beads, silver coins and bells, and reaching from the shoulders down to the heels. They seemed very proud of this ornamentation, and displayed much coquetry in attracting our notice to it. Wealthier women in Tibet have quite a small fortune hanging down their backs, for all the money and valuables earned or saved are sewn on to the Tchukti. To the lower end of the Tchukti one, two, or three small rows of small brass or silver bells are attached, and therefore the approach of the Tibetan dames is announced by the tinkling of their bells, a quaint custom, the origin of which they could not explain to me, beyond saying that it was pretty and that they liked it." His illustration (p. 57) shows a far more elaborate Tchukti than that usually represented. He also has a portrait of a Lhassa lady "who wore her hair, of abnormal length and beauty, in one huge tress, and round her head, like an aureole, was a circular wooden ornament, on the outer part of which were fastened beads of coral, glass and malachite. The arrangement was so heavy that, though it fitted the head well, it had to be supported by means of strings tied to the hair and others passed over the head. By the side of her head, and hanging by the ears and hair, were a pair of huge silver earrings inlaid with malachite, and round her neck, three long strings of beads with silver brooches. Considerable modifications necessarily occurred in the garments and ornaments, according to the locality and the wearer's condition in life, but the general lines of their clothing were practically the same. Often a loose silver chain belt was worn considerably below the waist, and rings and bracelets were common everywhere."

At p. 101 he depicts the single earring worn by high officials. It is a kind of hook with bead ornaments as the pendant, and which terminates in the shape of a dagger point. Malachite, which he so often mentions, must be rough and badly-coloured turquoise.

In "Western Tibet, Nari, and the British Borderland," Mr. C. A. Sherring, I.C.S. (1906), remarks that Mount Meru (Kailas in the Heaven of Shiva) has square sides of gold and jewels. Its eastern face is crystal, the south is sapphire, the west is ruby, and the north is gold. (Waddell.)

The Bhotia women of Almora and British Garhwal wear much silver jewellery in the form of long necklaces of coins, &c., and shorter ones of beads, chains, amulets, and large earrings, with bracelets and finger rings; and in an illustration in his book there are also depicted, on the right shoulders of one of them, tusks of the musk-deer. The Bhotias of our hills are found all along our Tibetan border from Nepal on the east to Tehri State on the west, for a distance, roughly speaking, of thirty miles south of the border line, and at the mouths of all the passes into Tibet. In the matter of dress there is a great difference between the Western and Eastern Bhotias.

Gold ornaments are very common with the women of the west, whereas they are unknown among their eastern Bhotia sisters, except in a few of the very richest families. The hair of the eastern women is plaited into a tail which comes down to the shoulder blades, and in Chandans (the holy land of the Bhotias) a little lower, the front hair is plaited into slender threads (Tzi), which are very carefully arranged on both sides of the face, and a silver chaplet (known as Anjang) invariably holds the plaits in place. All women wear large quantities of beautiful silver jewellery, some of which hangs down in long tapering chains almost as far as the knees. (The big collar is very noticeable in all the illustrations.) Mr. Sherring observes that the Eastern Bhotias invariably put women in a high place, in this way differing radically from Hindus, who regard her as a chattel, and Buddhists, who let her rank among dogs. These Bhotias are of Tibetan origin, but are daily becoming more

Hinduised, though primarily they neither follow the Lamaism of Tibet nor the Hinduism of the Plains of India. The traders to one or the other country reverence its peculiar deities when there. They are not polyandrous. A widow throughout the whole of Bhot leaves off all jewellery for a year or more after her husband's death, and also the nath, or wedding nose-ring.

Gartok is the summer capital of Western Tibet. At p. 177 of Mr. Sherring's book there is a portrait of the "Chum" or Rani, wife of three brothers, the principal officials at Taklakot in Western Tibet. One of her husbands was the viceroy-elect. She wore a tiara of turquoise and coral, earrings of silver and turquoise, a silver charm suspended from the neck, and beads fastened to the waist. The Tibetans wear a silver casket with a charm on the person. The former being highly decorated, must be regarded as an ornament. The casket is square with an arched top. Another form of charm-casket is oblong with arch-shaped ends. It is often enriched with turquoises. Women also wear on the bosom a silver chatelaine, to which are attached such articles as an ear-spoon, tooth-pick, brush for cleaning jewellery, a flat instrument cleaner, thorn extractor, or tweezers for pulling out hairs on the face. The turquoise is the lucky colour and keeps off the evil eye.

Silver pendants with silk tassels and caskets for charms are made for ladies of position in Lhassa in Central Tibet. Chatelaines of white and blue beads and tiny brass bells are also worn at the side by women. The woman's tiara is made of red cloth and mounted with coral and turquoise, both of which are considered lucky. The women of the Dokpas or nomads, near the Manasarovar Lake, plait their hair into strings, which are fastened on to long ribbons of cloth ornamented with white beads and reaching to the ground. High officials in Western Tibet wear a long earring of turquoise, etc., in the left ear. The tinkling of the bells hanging from the waist of a woman can be heard a long way off. It is a common sight to see a man covered with charms—one for smallpox, one for accident, one for disaster in business, and so on. The whole nation is devoted to wearing earrings, finger rings, amulets, etc., set with the blue turquoise, which is a specific against the evil eye (but the blue must not have lost its colour), and the Bhotias do a large trade in this article.

The tea-cup, which is carried by Tibetans and is so much valued, is often made of onyx and jade, and is therefore an article of ornament. Among the Western Bhotias, before marriage a girl wears a nose ring called Bali; but after marriage and until her husband's death, she invariably wears the Nath nose-ring. Gold, called Horain, is put into a dying man's hand. The use of blue turquoise or blue beads is widespread. Thus, for example, in a paper on "Survivals of Primitive Religion among the people of Asia Minor," read before the Victoria Institute on March 18th, 1907, the Rev. G. E. White, Dean of Anatolia College, refers to the use of blue beads, which are worn by children in Anatolia in order to keep off the evil eye, the malign influence of which is so much believed in, not only in Asia but in Europe, as, for example, in Naples, where belief in the Jettatura, or "evil eye," is all-powerful.

In his work, "At the Court of the Amir" (1895), Dr. Gray observes that the silver and gold smiths in Kabul "make native ornaments similar to those one sees in India; broad, thin, perforated bracelets; studs for the nostrils, that the hillmen wear—this custom, however, is not so common as among the Hindus; necklaces of coins and discs, amulet boxes, belt buckles, and so on. Nothing original or peculiar to Afghanistan seems to be made." He refers to the treatment of disease by the priests by the "faith cure," which mainly consists in writing on a scroll one of the attributes of God, "the Merciful," "the Compassionate," or "the Restorer," which is rolled up in silk or leather, and bound on the diseased part of the body. If the patient is wealthy enough, it is enclosed in a little cylindrical box of silver made for the purpose. This, of course, may be made highly ornamental. Most children, even if healthy, have similar charms fastened to them. He noticed that the Sultana, or her women, fastened one in a gold cylindrical box on the arm of the little prince, Mohamed Omar, soon after he was born. Such charms protect from accident, or evil, or the evil eye. Something blue, especially the turquoise, is especially valuable for the latter purpose, and is worn by men set in rings, and by women or children in turquoise ornaments. They also wear blue beads. A little slave page boy from Kaffristan wore two large emeralds looped in each other by a ring of gold. He painted the portrait of the Amir himself in an otter-skin busby ornamented with a diamond star. On another occasion Dr. Gray noticed that the prince wore beautiful rings. The Sultana showed him her crowns; they were heavy, of beaten gold worked in intricate designs, and lined with velvet. One had ostrich plumes in it; another had common artificial flowers tucked in round the top.

Reference has been made in several places to the great partiality for turquoises in Tibet, Kashmir, and other parts of Asia, and to the fact that the best specimens come from Nishapur in Persia. Lord Curzon (at that time the Hon. G. N. Curzon, M.P.), in 1892, in his work on "Persia and the Persian Question," has some interesting notes on this and other subjects connected with jewellery, of which the succeeding paragraphs are a summary:—

Meshed is in close proximity to the famous turquoise mines of Nishapur, but all the best stones are bought at the mouth of the mines, and are exported to foreign countries, only the residue, apparently, being received in

Meshed. The mines are 36 miles N.W. of Nishapur. They are the source of 999 out of every 1000 turquoises that come into the market. The commonest slabs are converted into charms and amulets, "Arabic characters being engraved and gilded upon them so as to hide the flaws. A roaring trade in these trinkets is driven with the pilgrims at Meshed." Some other references to jewellery follow. He observes that in the new museum in the palace of the Shah in Teheran will be found the royal regalia, and an infinite variety of gems cut, uncut, or set in every variety of fashion. "A square glass case contains a vast heap of pearls, four or five inches deep, into which one can plunge the hand and spill them in cascades and handfuls. At the upper end of the room, beneath glass cases, are a number of royal crowns, dating from the Sevavean days to modern times, prominent among them being the mighty head-piece, pearl-bedecked, and with flashing jika or aigrette of diamonds in front, which is worn by the king at Noroz, and was so familiar an object upon the head of Fath Ali Shah, as depicted in the illustrations, English and Persian, of the early part of the century." The superb throne in the council chamber, the writer, moreover, proves not to be the Peacock Throne of the Moghuls. The Daria-i-Nur, or "Sea of Light," the companion stone of the Koh-i-nur, is said to have descended from Timur to Mohamed Shah, who was relieved of it by Nadir Shah, and it was worn in one of his bazubands or armlets by Fath Ali Shah, who had his name scratched upon it.

The Armenian women of Julfa wear broad girdles adorned with silver plates. The Bahrein banks are the richest and most certain for the pearl fishery on the Arabian coast of the Persian Gulf. Bahrein pearls are (speaking generally) "not so white as Ceylon pearls, but are larger and more regular in shape; while they are said to retain their lustre for a longer period. The merchants despatch them to the Indian market, whence a great many come back again to Arabia and Persia." Almost the sole work in the precious metals worthy of mention is the filigree work of Zángam.

The *Globe* of March 14th, 1907, quotes the following from the Central News:—"The Shah's Jewels. A Collection worth £10,000,000. Vienna, March 14. A message from Teheran says that a careful inventory of the jewel treasure left by the late Shah shows that the value of the precious stones collected by him amount to about ten millions sterling. The collection contains a number of unrivalled diamonds and other stones. The old Crown of the Persian Dynasty holds a ruby as big as a hen's egg. A belt studded with diamonds, worn only on great State occasions, weighs 18 lbs., and is valued at several hundred thousand pounds. A sword with a diamond-covered scabbard is valued at a quarter of a million sterling. A remarkable feature of the collection is a square block of amber of 400 cubic inches, which, according to the legend, dropped from the skies at the time of Mahomet."

The turquoise has also become fashionable in Europe, and if suitably combined with other stones, and properly set, is worthy of its popularity. The Central Asian woman, however, spoils its effect by putting wrong colours in juxtaposition with it, and seems, moreover, to have no regard to perfection of its colour.

We find in most of the Indian languages a very large number of names of different ornaments, showing the great importance which is attached to the subject. Some of these, and of allied words, in languages used in the countries referred to in Parts IV., V., and VI., are given in the following lists:—

Kashmiri (Elmslie's Vocabulary).—Ornaments: gehna, manári. Earring: dejihur, kanadur, kanawáj, kanawol. Necklace: tasbi, mál, ságalar, kánth trut, kautmál. Bracelet: bungir, kaur, gul, kátsabungir, athakur, dodabungir, phalibungir, katsakar, shishi, gunus, kúr, kánkani, kangun, karelabungir. Bracelet maker: bungarigur. Bracelet seller, bungiriwóin. Anklet: godakur. Amulet: táwiza. Ring: nál, wáj, dáyira. Diadem or crown: gunda. Coral: ludir. Coral necklace: ludirimál. Crown: taj, jega, mokat. Woman's head-dress: zól, kasába. Rosary: tasbih. Tin or silver charm case worn by Musalmáns: dolnah. Band adorned with beads worn by Musalmán women: gunús. Lapidary: manár.

Bracelets and other ornaments are made of gold, silver, brass, copper, tin, and a fine kind of clay. Dr. Elmslie observes that probably the Kashmiris learned the use of the kángrí, or chafing vessel, from the Italians in the retinue of the Mogul emperors, showing how ready they were to adopt foreign customs. The Panditánis wear bells about the ankles. Kashmiri is a Prakrit or derivative language. It has been said that out of 100 Kashmiri words, 25 will be found to be Sanskrit, 40 Persian, 15 Hindustani, 10 Arabic, 10 Tibetan, Turki, etc. The words for jewellery are obviously taken, in many cases, from the different languages from which Kashmiri is derived.

The next list is of Panjabi words copied from the Dictionary of Capt. Starkey, published in 1849:—Earring, for men: wála, unut hián tóngul, múrkya dhédo; for women: jhúbke, wálián, dudyán. Necklace: mâla, kunthi. Armlet, for men: barwatla; for women, bájúband. Bracelet, for men: karrah; for women: chúrián, ghókarú. Ring: chháp, chala. Rosary: málá, sirimuní, tasbih. Diadem: jigar, kalgi, tora. Crown of a king: mótakó. Ornament: banouna, sój. Jewel: túmba. Jeweller: jóárí bach.

The next list comes from "a Dictionary of the Pukkhto or Pukshto Language, in which the words are traced to their sources in the Indian and Persian languages," by H. W. Bellew, of the Bengal Medical Service, which was published in 1867. The author observes in his preface that it is the language of the Afghans, and that most of the purely Pukkhto words are derived from the Persian, from which country, indeed, the Afghans appear to have derived most of their literature. Amulet: t'awiz, táwítak, amel, dawá, tilisur. Earring: chala, wálai, lakkhtaí, barghwagai, deda, barghotai, mandaraí. Nose ring: pezwán, natkaí, chárgul, píshaí. Necklace: amel, kár, psol, badaí. Neck ring: ogaí. Armlet: maatkai, bázúband. Bracelet below elbow: báhú, bangrai. Bracelet at wrist: kangaur, karai, wakkhai, gajrai. Coral: marján. Crown: táj, khol. Finger ring: khamacha, guta, karai, tsalai, anrwat, shasht, ársáí. Anklet or the feet: paekara, pakhwandai, páenzeb. Gold or silver smith or jeweller, zargar. Jewel: gáura, kálai, zewar. Gem: gauhar or jauhar. Pendant or tassel: zundai, zunbak. Pearl: marghalara, marwáríd, durr. Ornament: zewar, kálai, gánra or gahana, zeb, zínat, andzor, kkhewa, singar. Head ornament: t'áwiz, gul, dáraí, tík. Rosary: tasbíh, tasbe, (one bead) tasbah. Signet: muhr, ghamai.

The following words are taken from the English and Sindhi Dictionary of Capt. George Stack (1849). The Sindhi, he states, like the Hindustani, borrows from the Arabic, the Persian, and the Sanskrit, to an extent only limited by the learning and fancy of the writer. He gives only the common words so borrowed, besides those in pure Sindhi. Earrings or ornaments for the ear: duru, kewatí, panido, ludko, kudhlu, jhúmku, kurk, bilido, ganu, dedhi, chhali, chandrasena, wálí, mukri, chanwulu, deudhi, tanúdo, nakhi, bundidho, manru, bundí, wíndhí, changulu. Nose ring: nath, búlo. Necklace: háru, málá, kanthí, jawida (plural), kathmál, kandhi, kandhilo, chandanhárú, dugdugí, sanghar, chapkali, durí, sapido, galpato. Arm ornaments: khanj, gubho, díridí, pato, bázubandu, banhín, bukí, bodíndo, chúrí, banharkhí, taithu, bánhútí. Bracelets: pahunchí, kanganu, bádolo, katiyro, chúdi, chudo, kanginí, dastí, toku, manglín, mori, sanghi, sidhwáló. Finger ring (plain): chhaló; (with stone), mundí. Ankle ornaments: kutepato, ghinghira (plural), núro, pánzebu, do, chheri. Armlet: tabízu, kaunchu, taithu, phulu. Rings: wedhu, sustu, nahidyo, khírmundi, bíndo, bíndi, ánduthi, bichhunado. Toe ring: bichhunado, kichíndí, bandido, ániwato. A set of ornaments: sáhi. Ornaments for the person: gahu, gahuo, manyo, jewaru, thoku. Crown of a deity or bridegroom: mukitu, mutiku. A gem: jawahiru, ratnú. Sind, though in the Bombay Presidency, is, in many respects, more allied to the Panjab than to it, for which reason the list is given in this place.

Bellew gives the following names of ornaments in Brahoe, the language spoken in Baluchistan:—Sant, ornament; tábiz, charm; chhalar, signet ring; tik, seal; paura, earring; lik, ear-drop; phula, nose ring; durr, pearl ring; jamak, gold ring; dáwani, frontlet; tauc, necklet; chandanhár, necklace; daswána, armlet; bálúnk, bracelet; kangaur, wristlet; pádiúk, anklet.

The Persian names, which follow, are given in the dictionary of that language which was published in 1889 by Mr. A. Wollaston. It will be easily seen how many of the words in the preceding lists are derived from it. Jewel: jauhar, gauhar, sang-i-gímati, dar. Ornament: zivar. Jewel box: darj. Jeweller: jauharí, zargar. Jewellery, precious stones: javáhir. Ornaments of gold: zívarát, zívar-alát. Earring: halkah-i-gúsh, gushvárah, ávizáh. Nose ring: halkah-i-bíni, khazám, barsan (obsolete). Crown: taj, afsar, iklíl (pl. akálil), daliún, matasal. Garland: dastah, ikd, manzúdah, taj-i-gul, zangír-i-gal. Tiara, as for crown: daihím, asábah (pl. asaib). Fillet: sar-band. Aigrette worn by women: títah. Royal, worn by men: jíka. Necklace: gardan-band, kaládah, galuband, tok (pl. atvák), ávízah. Armlet: bázu-band, dast-band, yárah, alangu. Bracelet: dast-band, yárah, dastáru, bázuband, sivár (pl. asávir), alangu (common). Girdle: kamar-band, hizám. Shoulder-belt: hímálah (pl. himáíl). Anklet: pái-baranjan, pá-zíb, khalkhál (pl. khalákhil). Anklet of small bells: súsk. Ring for the finger: angashta, angashtarín. Signet ring: khátam. Thumb ring used by archers: shasht, angashtavanah, zahgír. Watch chain: zanjír-i-sáat. Locket: múi-dán, zalf-dan.

Mr. David Fraser, the correspondent of the *Times of India,* according to the *Globe* of May 15th, in an interesting description of Meshed which he has sent to the former paper, observes that the walls of the mosque of the famous Imam "are adorned with the rarest trinkets and jewels; here an aigrette of diamonds, there a sword and shield studded with rubies and emeralds, rich old bracelets, large massive candelabra, necklaces of immense value . . . . Beyond are three doors; one of silver, one of gold plates studded with precious stones, and the third of carpet sewn with pearls." Here also are the ashes of the famous Kalif, Haroun-el-Rashid. The above quotation is interesting as shewing how an ancient custom in the East has survived, and the curious use to which valuables of all kinds are sometimes put.

DESCRIPTION OF THE ILLUSTRATIONS IN PART V.

Plate 48.—323. Portrait of H.H. Maharaja General Sir Ranbir Singh, G.C.S.I., C.I.E., of Jamu and Kashmir, 1857-1885. The dominions of this important chief comprise Jamu in the plains, and Kashmir, Ladakh, Gilgit, Baltistan, &c., in the hills. The area is stated to be 80,9000 square miles, and the population 2,933,001. Srinagar, on the Jhelum river, is the capital of Kashmir. It had, in 1901, 122,618 inhabitants, and is the seat of the greater part of the art manufactures of the Happy Valley. The original portrait was painted by William Carpenter, and is one of the series of Indian life by him, which are exhibited in the Indian Section of the Victoria and Albert Museum.

Plate 49.—324. Portrait of Maharaja Ranjit Singh, who founded the kingdom of the Panjab, and ruled from 1791 to 1839. He carefully avoided collision with the British power; but, after his death, two wars followed, which led in 1849 to the Province being annexed. The original portrait was painted by Jewan Ram, a native of Delhi, who accompanied the Governor-General (Lord William Bentinck) when he interviewed the Maharaja in 1831, at Rupar, on the Sutlej, in the present district of Ambala. On this occasion the Maharaja seems to have worn a good deal of jewellery; but one who was present at the great durbar of 1838, which took place near Ferozepur, at which the Governor-General (Lord Auckland) and the "Lion of the Panjab," as Ranjit Singh has been styled, exchanged visits, informs us that the chief hardly wore any ornaments, though his followers were decked with most valuable jewellery. Jaquemont, the French traveller and naturalist, also states that, as a rule, Ranjit Singh wore few ornaments. He thoroughly appreciated their intrinsic value, however, as is proved by the successful tricks to which he is said to have resorted in order to obtain the surrender of the Koh-i-nur diamond from Shah Shuja-ul-mulk, the unfortunate Afghan chief. From this point of view it may be said perhaps that the English were not less appreciative, seeing, by the third article of the Treaty at the annexation of the Panjab in 1849, that famous historic gem was surrendered to the Queen of England. Ranjit Singh was born in 1780. He was the grandson of a man who, according to one authority, from a "highwayman became head of the Sóokar-Chukea misl," one of the twelve great confederacies of the Sikh nation. Ranjit Singh himself obtained a grant of Lahore from Zamán Sháh, the Duráni ruler of Kabul, in 1799, and finally established himself as ruler of all the Panjab, including Kashmir, to the north of the Sutlej river. Up to his death he remained on good terms with the British.

The figures in Plates 50, 51 and 52 are shewn in order to illustrate the ancient love of ornaments and the mode of wearing them in the East. It will be seen that the Indians are only following customs derived from the most remote antiquity. The religious images teach the same lesson as the sculptures of secular persons.

Plate 50.—325. Figure of a king or Bodhisatwa, that is, a being who has arrived at supreme wisdom, and yet consents to remain as a creature for the good of men (Beal). From Jamalgarhi, Ancient North India. Presented by General A. Cunningham to the India Museum, and transferred to the British Museum. 326. Vishnu as Surya, the Sun. The ornaments are very fine. The image is an old one. The ordinary attributes of Vishnu are represented. Amongst the subsidiary figures, the Dwarf, Bawan; the Man Lion, Narsingha; and the Boar, Varaha, are prominent. The armlets, girdle, earrings, bracelets, and anklets of the god are ancient in form. The earrings and armlets of some of the minor figures are also old. From the Bridge Collection, British Museum.

Plate 51.—327 is a bust of Akmé, daughter of Shamshigeram, son of Malku, son of Hedram; from Palmyra. British Museum No. 578.

Plate 52.—328. Bust inscribed with the name of . . . . , the daughter of Ogailu Shalmáwi, the wife of Rabb-êl-Yarha (No. 574, British Museum), from Palmyra (Syria). It was at its prime under Odenatus and his queen Zenobia, about 273 A.D.; and was manifestly Grecian, though it is said to be the ancient Tadmor built by King Solomon. The profusion of ornaments is worthy of notice. The busts are stated in the British Museum Catalogue to be "specially of value on account of the minuteness with which the personal ornaments and details of dress are sculptured." They represent persons living in the period of the Roman Empire, about B.C. 200—A.D. 200.

Plate 53.—Filigree work. The principal example in this plate is No. 330, a necklace or chandanhár from Narpúr in the Kangra District. Mr. Percy Brown, to whom I am indebted for so many of the excellent photographs which have been reproduced in Parts IV. and V., informs me that No. 330 is a very fine specimen, which he has only recently acquired while on tour in Kangra. He adds that the workmanship is very fine indeed. The ornament is all silver, without stones, jewels, or any other material. For purposes of comparison, four specimens of filigree work, from the Indian Section of the Victoria and Albert Museum, are illustrated in the same plate, viz.: 329. A large button of silver; Icelandic, of the 19th century. 331. A brooch of silver; parcel gilt, ornamented with filigree and coloured glass. North German, of the 19th century. 332. A pendant with figure of St. George. Maltese; 18th century. 333. A belt clasp of silver filigree. Icelandic; 19th century.

PLATE 54.—The objects in this plate were also taken from Mr. Percy Brown's photographs. 334. Hair pendant, paranda; silver. Lahore. This handsome pendant is one of a pair. It hangs over the ear, and is usually connected with its fellow by a chain or band, or it may be attached to a cap. 335. Hair pendant; silver gilt and enamelled. Mr. Percy Brown writes that this very handsome specimen was also recently acquired by him while he was in Kangra, the hill district of the Panjab, which is now noted for its tea gardens, and was formerly the seat of an ancient and important Hindu Raja. It is hung on the back of the head by a plait of hair, and is rather uncommon. 336. Bracelet or Pahunchi of gold filigree plaques or buttons from Delhi. This is a specimen of the work which is so like that of the Etruscans. 337 and 339. A pair of nose rings, Bulak. The thin hollowed-out leaves are noteworthy. They are conventionalized forms of the pointed leaves of the pipal or *Ficus religiosa*, the sacred fig of India, each of which moves with every breath of air, and, as some believe, witnesses to any evil committed beneath the branches of the tree. For this reason, it is said, business cannot be done under a pipal tree, because without lying the trader cannot sell his wares. The bulák is usually suspended from the septum, or central nasal cartilage. The examples are of gold set with gems, and come from Kotli in the Kangra District of the Panjab. 338. Amulet of gold, Tawiz, from Hissar. It represents the goddess Devi, or Bhavani, carrying a trident.

PLATE 55.—From original photographs by Mr. Percy Brown. 340. Nose ring, Bala; gold. Crescentic shape, with numerous small pendants (probably rough pearls and small emeralds, with rubies, or spinels). Lahore. 341. Earring, Jhumka dhedu (elsewhere called Karanphul with Jhumka); gold. Probably set with flat diamonds and rough pearls. Lahore. 342. Nose ring and chain, Nath dhaga; gold and pearls. The delicate rosettes of the chain and the hollowed-out leaf pendants are worthy of note. 343. Head-dress, Chhabba; silk, gold and pearls. Worn by Uhch girls. Lahore. 344. Head ornament, Chaunk; gold embossed. Lahore.

PLATE 56.—The illustrations in Plates 56, 57 and 58 are taken from ornaments obtained from Mahadoh Ju, one of the principal silversmiths and jewellers in Srinagar, the capital of Kashmir. 345. Back view of a silver thumb ring, Anawáji. In the front is the usual mirror. 346. Bracelet, Bawit, Bangari; silver. It is composed of curiously articulated pieces. 347. Bag or purse, Kalda or Kacheri (literally a treasury). Silver filigree with plaited chain. 348. Necklet, Halkaband; yellow base metal and imitation rubies and emeralds. Composed of plaques, which are strung on thread and backed with cloth. They interlock, being made up in accordance with a common but ingenious plan. 349. Finger ring, Zigré. A flat silver band pierced to form a floral pattern. 350. Ring for the thumb, Neuth; silver, set with seven common stones, turquoises and red spinels.

PLATE 57.—351 and 352. A pair of silver earrings, Kana wáji. 353. Necklace of silver amulet cases strung on thread; Dolnaráj. These cases sometimes are enamelled. The trellis pattern filled with sprigs is common on textiles and in metal and wood work in the Panjab. The copper doors of the famous Durgah Saheb, or the Sikh temple at Amritsar, are thus ornamented. 354. Tooth-pick of silver, Danda Khilál. The wheel-like flower in the centre may represent the motion of the sun. 355. Bracelet or Halkaband; silver, with boss-like ornamentation. 356. Triangular head ornament. A silver case set for a charm. It is hung on the turban. The present example was set with false red and green gems. 357, 358 and 359. Three small silver charm cases, Tawiz. These are usually suspended on a thread which is worn as a necklace. All these examples came from Kashmir, and were obtained through Miss E. Gordon Hall.

PLATE 58.—Kashmir ornaments. 360. A cap with two jade or plasma and three silver enamelled charms, Top, Topi, Tomárá, and Galtan. There are also two flat circular pendants, embroidered, and set with false pearls. True jade, and if that is too expensive false jade or plasma, are much admired all over Central Asia. The silver ornaments are boldly cut and embossed and rudely enamelled. 361. Cap with silver charms, Topi, Tomárá, and Galtán. The three triangular charms are of characteristic Central Asian form. They are really boxes made to contain charms which are written on paper or parchment. The two other ornaments are made up of a crescent and figures of the pine or cone form, which is so often represented on Kashmir shawls or other art work. The crescent, although so often regarded as a special Mohamedan symbol, was derived by the Turks from the Byzantines, and was a Christian emblem. It is, moreover, associated with the Hindu god Shiv, or Mahadeo. A great deal of lore is associated with it, as well as with the cone pattern, which has also been derived from the windings of the river Jhelum at Srinagar, as seen from the Takht-i-Súlimán, the temple on the hill which overlooks that city. There are also two circular pendants, like those of No. 360.

PLATE 59.—Unfinished gold ornaments, chiefly intended for the use of women, which are in the Indian Collection at the Victoria and Albert Museum [979 to 986]. They come from Aksu, an ancient city of Eastern Turkestan (lat. 41° 9′ N., long. 79° 13′ E.), formerly called Arpadil or Arbadil, on the left bank of the Aksu Daria, a confluent of the Tarin river, and are included in Part V. because the place has some interest to Indians, as it was a Moghul capital before the days of the great Timur, the invader of India, and it is still celebrated for

some interesting manufactures. Timur, as was noticed in an earlier number of the Jewellery articles, was responsible for a good deal of the migrations of art workers in the East, and might easily have transferred some skilled jewellers and goldsmiths to or from India. 363 and 365. Cap Ornaments. 364 and 368. Scarf Ornaments. 366, 367, 369, 370 and 371. Dress Ornaments. 362. Forehead Ornament in three parts; lace pattern.

PLATE 60.—On page 45, Part IV., in dealing with the important subject of seals as ornaments as well as essentials in the case of men in the East, it was noted that some illustrations of Ancient Egyptian, Sassanian, and other seals would be given in the present number of the Journal. Plate 60 is therefore included in accordance with the above statement. On page 51 of the same part, in discussing the art of damascening, reference was made to two famous specimens in the British Museum, which proved the great antiquity of the art. These objects are also illustrated in Plate 60. 372. Bronze ægis (shield or protection) of Rá, inlaid with gold, from the bows of a sacred bark; on the front, inlaid in gold, is the cartouche, the prenomen of Apries, King of Egypt about B.C. 590. Presented by Professor Petrie, 1885. [British Museum label, No. 29 (16,037)]. The damascened work on the base and cartouche are specially prominent. 373. Bronze figure of a king; XXV. Dynasty, with feather work tunic inlaid with gold, in the character of AnHer. Fine work. [B.M. label, No. 32 (2277)]. 374. Carnelian Pehlevi seal; described on page 45, Part IV. B.M. No. 380. 375. Impression of 374 on plaster. 376. Carnelian seal; probably Parthian; the property of the author. The diadem, or fillet, is well marked. Seals such as this are found in the ancient Bactria. 377. Ring; gold filigree. Probably Indian. Victoria and Albert Museum, No. 5. 378. Signet ring; gold; Hindu. The device appears to be Lakshmi or Shri, goddess of Fortune, wife or Shakti of Vishnu. V. and A. Museum, No. 1014. 379. Signet ring; Persian. V. and A. Museum, No. 1013. 380. Impression from a carnelian seal engraved for the author in Delhi to commemorate the two great gatherings, the Imperial Assemblage of 1877 and the Coronation Durbar of 1903, at which he was present. It is a good example of the work of the Delhi seal engravers, who have for centuries been famed for their skill. The inscription is as follows;—"rasta mujib-i-raza-i-khudast" (Truthfulness is the means of pleasing God). Below it are the dates 1877 and 1903 and the place Delhi. 381. Impression of the seal of a Moghul emperor, photographed from an Imperial grant to the Maharaja of Jaipur. The following is an explanation of the Persian inscriptions on the seal, for which the author is indebted to Sahebzada H. Wahid. The inscription on the crown of the seal is as under:—"Hu-al-ghalib" (God is the conqueror, or above all). The centre of the seals contains the following inscription:—"Mohummed Furrokh Seer-Ibn-Azim-ul-Shan. Abu Zaffar-Moin-ud-din Alumgeer Sani. Badshah Gazi." Dated 1125 Hijra, or A.D. 1714. The seal is a kind of genealogical seal of Furrokhseer, as under:—Furrokhseer, son of Abu Zuffer Moinuddin, son of No. 1 (the first small seal to the right of the crown), and so on round the seal. 1. Shah Alum Badshah; 2. Alum Geer Badshah; 3. Shah Jehan Badshah; 4. Jehan Geer Badshah; 5. Akbar Badshah; 6. Homayoun Badshah; 7. Baber Badshah; 9. Sultan Abu Sayid Shah; 10. Sultan Mohammed Shah; 11. Meeran Shah; 12. Amir Timur Sahib Quiran (Tamerlane). The inscriptions which record this elaborate genealogical tree cover a period of over 400 years. They were cut in steel, but smaller ones are carved on carnelian stamps or brass seals, and in the latter material, are in use in many offices in the Native States in India to this day. The royal seal is usually under the custody of several officers, all of whom must be present when the seal is used, because it is kept in a series of bags, each of which bears the separate seal of one of those guardians of the royal signet. In like manner the keys of the royal treasury, or of such departments as are under *khás mohr* or royal seal, are kept in a similar series of covers. The royal seal, being so large, is not kept like that of an ordinary individual, as an ornament to be worn on the finger or suspended from the neck. The royal seals are described in the Ain-i-Akbari, or Institutes of the Emperor Akbar. Mauláná Maqsud, the seal engraver, cut in a circular form upon a surface of steel, in the Riga character, the name of His Majesty, and those of his illustrious ancestors up to Timurlang. There were other seals, as, for example, the one used for judicial transactions, which had the following verse round the name of His Majesty:—

"Rasti-mujib-i-riza-i khudast,
Kas nadídan kih gum shud az rah-i rast."

("Uprightness is the means of pleasing God; I never saw anyone lost in the straight road.") The first portion of this verse is cut on the seal No. 380, Plate 60. The large seal was at first only used for letters to foreign kings, but afterwards employed for farmán-i-sabtis, that is, for high appointments, grants, etc. The seal of the sovereign was put at the top of the firman. An account of famous seal engravers is given in the Ain. Some were famed for their work on the carnelian; and one, Maulán or Ibráhim, for engraving on rubies. He engraved the words "l'al jaláli" (or "the glorious ruby") upon all Imperial rubies of value. From this extract, it will be seen how intimately the art of the seal engraver is connected with the subject of jewellery and precious stones. 382 and 383. Ring and impression, from the British Museum collection, No. 861 (217). Device, bronze lion and star.

384 and 385. Ring and impression from the British Museum, No. 793 (290). Green jasper. Device, scarab with Bes-headed lion. Uræus with Shent. 386 and 387. Ring and impression, from the British Museum, No. 907 (237). Carnelian set in gold. Device, a winged bearded bust. 388 and 389. Ring and impression, from the British Museum, No. 878 (205). Carnelian. Device, two gazelles. 390. Hæmatite seal, similar to those which have been found in Asia Minor, and which are commonly called "Hittite." On two of the seals are religious scenes, in which a man is represented pouring out a libation before a god with two faces; and on the base, within a lace-work pattern, are remains of hieroglyphic symbols, which probably formed the name of the owner of the seal. The art seems to be the result of a mixture of Egyptian, Assyrian, and Asia Minor influences, and its probable date lies between B.C. 700 and 100. British Museum No. 1029.

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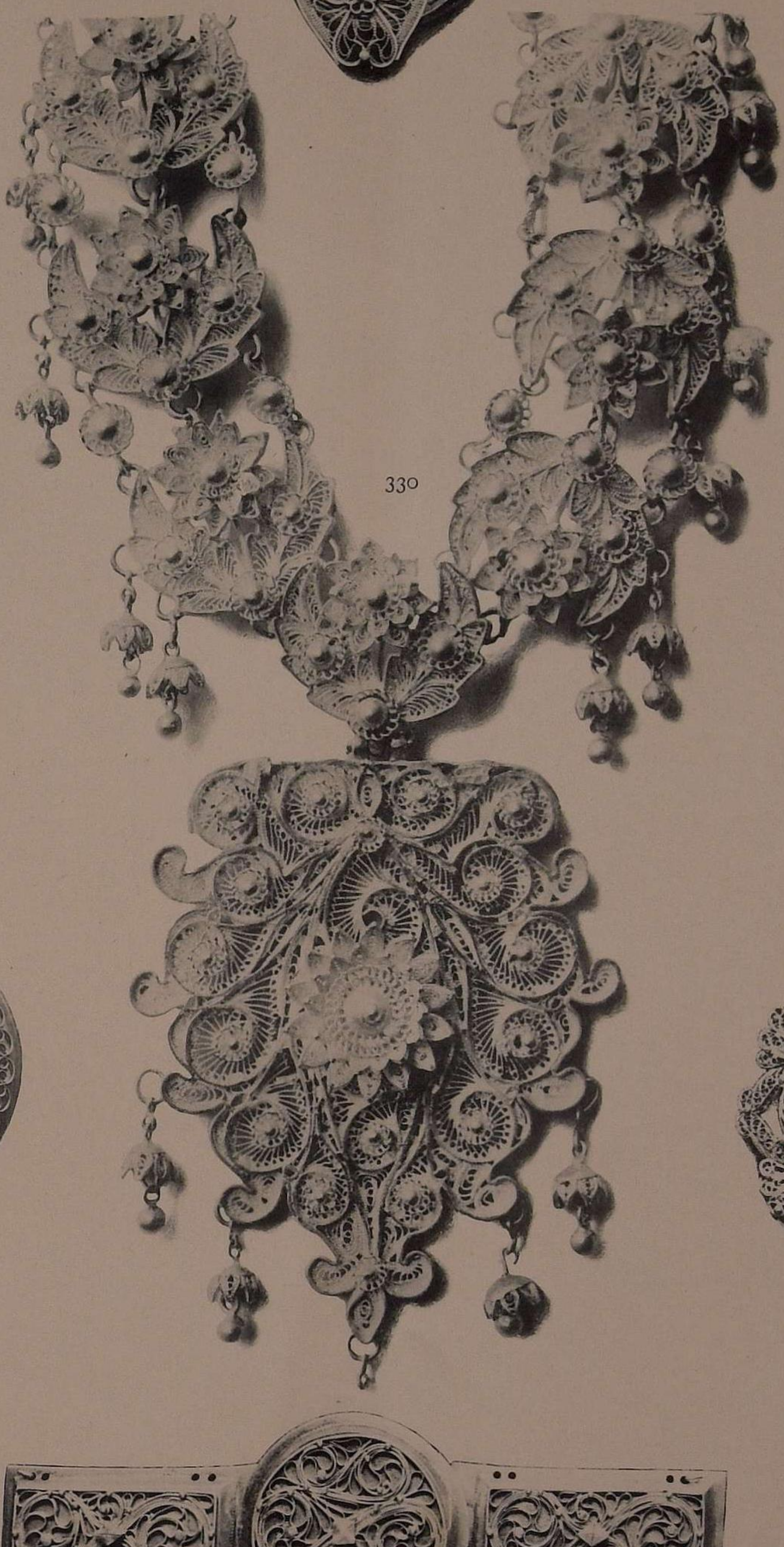

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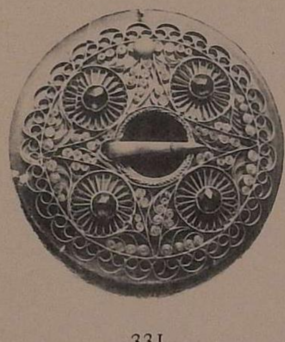

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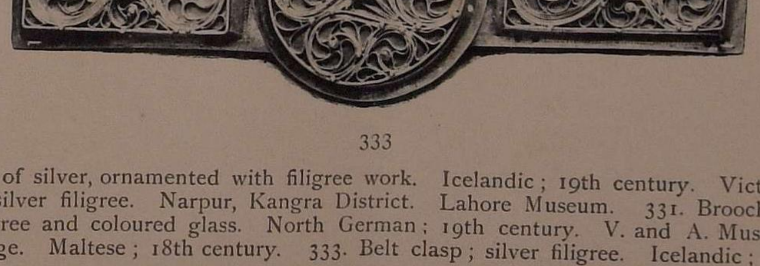

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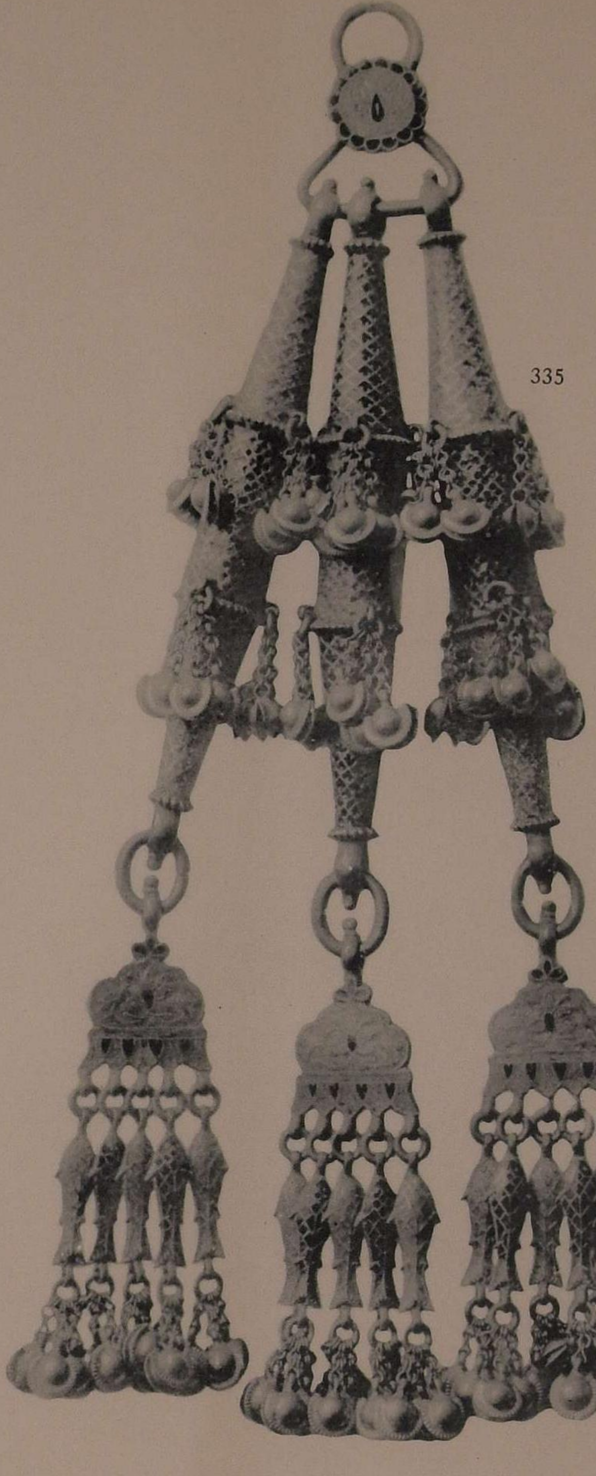

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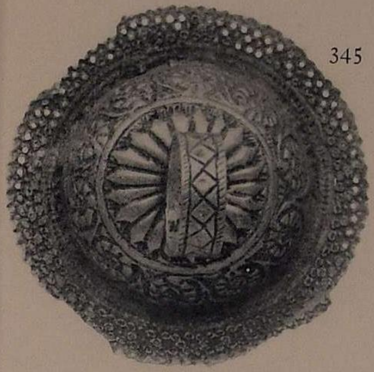

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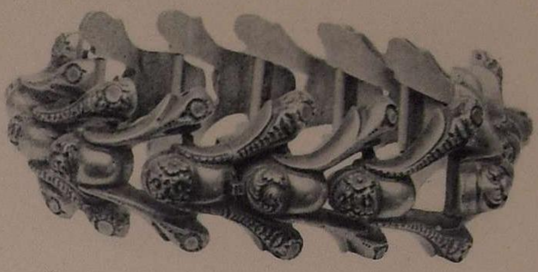

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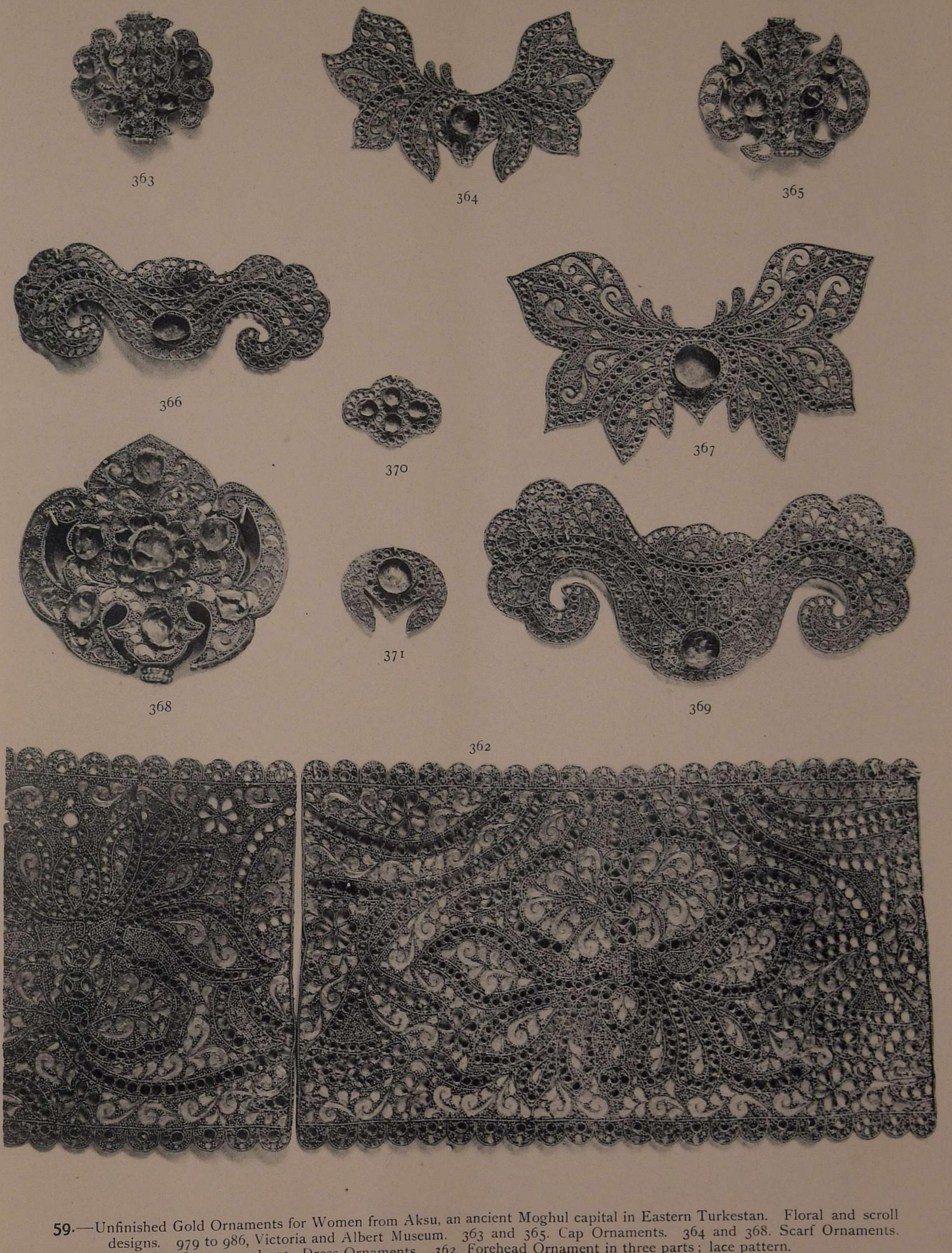

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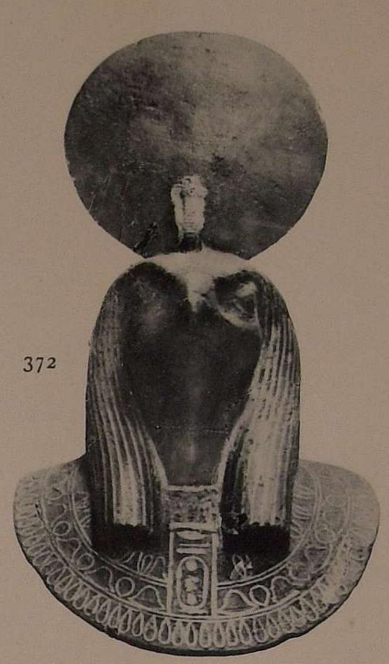
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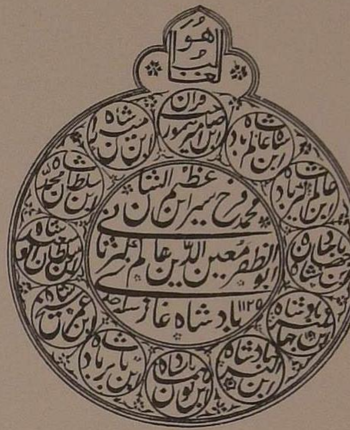
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60.—ILLUSTRATIONS OF DAMASCENING ON METAL (ANCIENT AND MODERN) AND OF SEALS.

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